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## Grundfabe für Kirdengelang-Schulen.

(Fortfebung und Schluß )

Indem nun die Gefangichule fo viele Arbeit macht. burften vielleicht manche es fur beffer halten, bag teine folche errichtet, ale daß ein fo beschwerlicher Weg augetreten werbe, ben glücklich und mit Erfolg zu machen, man zum vorhinein Bebenten tragen muffe. — Ich bin damit einverftanden und füge bei: Entweder feine Rirchenmufif, ober eine gute, und lieber gar feinen Rirchen-Gefang und gar feinen Chor, ale einen folden, der auf feine Beife gefchult wird und ber nur aus einigen wenigen privilegir-Beise geschult wird und ber nur aus einigen wenigen privilegirten Bersonen besteht. Dann muß aber auch mit der Liturgie eine Umänderung geschehen. Denn eine, zwei die drei Bersonen stellen keinen Ehor vor. Der Kirchennusst in ihrem Wesen und in ihrer ursprünglichen Bedeutung entspricht um nächsten der Bolsegesang und erst im entsernteren Grade der Chorgesang, den aber der singfähige Bruchtheit des Bolkes auszuüben hat, dann nämlich, wenn der Gesang ein fünstlerischer ist und folglich die Tähigkeiten der Gesamung ein fünstlerischer ist und folglich die Tähigkeiten der Gesamung meinde übersteigt. Diese Anschaung haben aber somach has Rolf als viele Briefter dort, wo der Bolse ben aber sowohl das Bolt ale viele Briefter dort, wo der Boltsgefang nicht mehr besteht, aus ihrem Gesichtefreise verloren.

Zehnter Grundsah: Die Rirchenmusit und die
Gefangschule sind auf dem Schut und Beistand
Gottes auf zu bauen.

Beftaloggi, ber große Babagoge, ben in unferu Tagen auch echt tatholifche Schulmanner zu ftudiren und zu würdigen anfangen, verlangt von einem guten Lehrer, daß er ein großes Maß von

Erbarmen gegenüber ben Rindern haben muffe. Auf gleiche Beife muß auch allen jenen Brieftern, Chorregenten und Organiften, welche eine Wefangichule grunden und gu leiten haben, zugerufen werden : Dabet ein großes Dag von Erbarmen mit bem Bolle, laufet ihm nach, fetet ihm qu, ju gelegener und unge-legener Zeit, ermudet nicht; nur fo werben bie Bemuhungen mit großen Erfolgen gefront. Der Weg der Befferung und Beteh-rung ift oft ein langer, befto mehr Frende bringt aber bas erreichte Biel. Wer gleich mit Entlaffungen gur Band ift ober ben Austritt, ben bie Sanger felbft nehmen, fcnell und ohne weiteres annimmt, der wird nie große Erfolge erzielen. Man schneibet den Faden oft nur allzufrüh ab und vergräbt nur zu oft ben gefunden Rern, ber noch im Menfchen verborgen liegt. Die außere Seite bes Menfchen ift oft ungeschlacht, holperig und rauh, und eine folechte Erziehung und ein ichlechter Umgang haben nur zu oft in ihm alles verdorben, mas nur zu verderben mar, aber ber gute Grundwille ber Ratur und ber Gnade ift boch noch aufbewahrt, und wenn etwas biefem jum Siege ju verhel-fen vermag, fo ift es die Gebuld und bas weitsehende Erbarmen bes Chorregenten und bes Pfarrers. Diefer Gluthofen muß gebeigt fein und bleiben, bis das Gold gereinigt abflieft. Golden Dannern werben bann die Chorfanger noch in den fpateften Jahren ein gesegnetes Andenken nachtragen und diesen das "Gott foll ihr Lohn fein" wünschen.
EGs gehört alfo in der That einige Weisheit — nicht Biffen-

ichaft, gelehrtes Befen - bagu, um eine Gefangichule gu leiten, befonders bort, wo bas Bolt für die Runft nicht eingenommen, moralifch und religios jurud ift und bie Robbeit bor ber Bilbung ben Borrang hat. Die Weisheit, welche von diefer Welt ift, ift aber ju fcmach; benn fie ift turgfichtig, ungeftum, gornig und rachfüchtig, belohnt und beftraft viel ju fcnell. Unter biefer Beisheit geht ein Chorregent hundert Mal gu Grunde, fowie auch die Gefangichule nur machferne und papierene Blumen treibt. Die Beltweisheit ift ber liturgifden Rirdenmufit völlig

unwürdig.

Ce ift ein trauriges Zeichen ber Zeit, daß in den Städten und Landdiftriften halber und ganger Diocefen die Mannerwelt am Sonntage fo höchft mangelhaft in ber Kirche ericheint. Noch trauriger ift aber bas, bag fo wenig Sinn für Liturgie auch bei den Brieftern gefunden wird, daß man in diefer Sinficht auf fo vielen Biberftand fioft und in hundert und taufend Rirchen von der fconen Liturgie nur mehr eine elendigliche Carricatur vorhanden ift. Wie und woher mag das wohl fo gekommen fein?

Man erinnert fich hierbei unwillfürlich an Uhland'e Gedicht "bie Rache", wo ber Knecht erflochen ben eblen herrn, ber Knecht mar' felber ein Ritter gern; er verfenft ben Leib in den Rhein, schwingt fich auf bas Rog, auf ber Brude ihleubert es ihn aber in die Wogen hinab. Deit Arm, mit Jug er rubert und ringt, ber schwere Panger ihn nieberzwingt. — Dan hat die heilige Liturgie, den eblen herrn in die Rheinfluthen versenkt, bald fturat auch das Bolf nach und geht unter ift den reißenden Bo-

gen ber Welt.

Bas ift es Schones und Erhabenes um die Liturgie, wo ber Briefter, ber Chor und das Bolt das Rämliche beten, das Rämeine Seele, eine Andacht in Eob und Dank sich Geifte, eine Seine Andacht in Gob und Dank sich laut und gemeinsam offenbart! Es gehört die schwungreiche Feder eines großen Geistes dazu, die Schönheit, Erhabenheit und die Wirfungen unserer heiligen Liturgie zu beschreiben, zu preisen und zu rühmen. Sie ist nicht start und todt, etwa wie ein Gefesbuch, so daß sie erst von der betenden Gemeinde Leben bekommt, sonern sie ist kelbst Leben und bat den Albem des Lebens im sie ist kelbst Leben und bat den Albem des Lebens im sie bern fie ift felbft Leben und hat den Athem des Lebens in fich felbft, fo bag die Glaubigen aus ihr das Leben ichopfen und fich nur in felbe hineinzulegen haben. Es ift der Geift Gottes, ber in ihr lebt und aus ihr heraus wirft und treibt.

Die Liturgie ift ein mundervolles Gefüge von organischen, lebendigen Berwebungen, nur der lebendige Bott fann ihren Plan in seiner Weisheit entworfen und getragen haben. Alle Bäpste, alle Bischöfe, alle gelehrten und frommen Laien hätten ohne den Geist Gottes es nicht vermocht, die Liturgie so sebens-voll, so troft- und freudenreich zu erfinden und zusammenzustellen. Wer von der Lirchengeschichte auch gar nichts wüßte und nichts erführe, wie über die menschlichen Leidenschaften und Frrungen, welche ju allen Zeiten in- und außerhalb ber Rirche ju Tage treten, ber Beift Gottes leitend und rettend hinubermanbett, ber fann fich burch bas Studium und die Betrachtung ber Liturgle allein genugfam überzeugen, wie wahr bas Bermachtnif des herrn Zeine ift: Alle Tage bin ich bei Euch bis an's Ende ber Zeiten - und - ich werbe Euch ben Trofter fenden, der Ench

in alle Babrheit einführt.

Ge ift baber ein ungeheurer Unterschied, ob ber Chor im Dienfle ber Liturgle oder außerhalb berfelben fteht. 3m erfteren Falle tritt er in eine bobere Ordnung ein und fühlt fich in eine höhere, gottliche Ginheit aufgenommen. Es quellen neuer Gifer, neuer Muth, größere Ausdauer, innigere Freude und höhere Begelfterung. Jeder Chorregent, der mit festem Entichluß und mit Thatfraft in den Dienft ber Liturgie tritt, wird es erfahren: fie lagt ihm feine Ruh' und feine Raft, jeder Festtag will seinen Befang, bas Crebo ift nicht mehr ju lang, die fcmudlofe Composition mit dem liturgifden Text bringt am hochsten Tefttage mehr Freude als fonft bas brillantefte Tonwert mit ungehörigem Texte, und hat er an einem Gefte nicht ben liturgifchen Gefang, es ift ihm nicht wohl, es fommt ihm vor ale ob er nicht baheim fei.

Und für das Bolt im Schiffe ber Kirche, auch wenn es nicht unterrichtet ist und die Texte nicht versteht, soll diese Ordnung stumm und wirkungslos sein? Der Segen und der himmlische Duft ber Liturgie soll sich auf dieses nicht ergießen? Es wäre gottesläfterlich, wollte man das in Abrede ftellen. Es find ichon Briefter in unferen Gemeinden gewesen, welche die Saltung und die Ordnung bes Boltes in der Rirche bewunderten und die Urfache bavon ber Rirchenmufit gufdrieben. - Es fteht außer Zwei-fel, baf gur Ordnung in ber Rirche mehrere Fattoren gufammenwirten muffen, daß aber im gegebenen Falle die Rirchenmufit einen guten Theil beigetragen habe, bas glaube auch ich

Ber nun, um auf bas fruhere wieder gurudgutommen, eine Gefangfante zu leiten hat, ber icheue fich, mit nur menschlicher Beisheit fein Amt zu verwalten, er ziehe feine Schuhe aus, benn ber Boben, auf bem er fieht, ift heilig. Er ftelle die Sache unter ben Schut und die Ffirforge Gottes, und bete und bitte oft um feinen Beiftand. Die Liturgie ift nicht Menfchenwert, fie tann folglich auch tein folches werden. Der Chorregent, welcher in diefem Geifte arbeitet, wird nicht mit Sturm Groberungen machen wollen, sondern es verstehen, ein bischen auzusehen und etwalgen mistichen Berfoldtnissen den Lauf zu lassen, denkend: ich stehe ja nicht in meinem — sondern im Dienste Gottes und wenn der es sogleich anders haben wollte, so würde er es ge-wis thun. Ein Chorregent, der in diesem Geiste arbeitet, wird durch die Sorgen, fo dornenvoll auch fein Amt ift, nicht erdrudt, benn er weiß manche Gorgen abzufcutteln, und traut bem lieben Gotte so viel zu, daß Er das thut, was der Mensch nicht zu thun vermag und ihm nicht gelingen will. — Der Priester, welcher in diesem Geiste arbeitet, wird gerade, was die Bildung der Chorsänger anbetrifft, recht oft in der Messe zu Gott die Zustucht nehmen, wissend, daß er in das Junere schaut und am besten ermahnt und zurechtweift und ben vertehrten Menfchen am ficher-Dat er einen Faulen, einen Benugfüchtigen, einen ften befehrt. Weichting, einen Sochmuthigen, einen Reibifden, einen Eigen-finnigen, der jum Chorgefange nicht taugen will, jo vergrabt er zwar fein Wort nicht, verichwendet es aber auch nicht und bentt betend in feinem Bergen: Gottes Muhlen mahlen langfam aber fie mahlen gewiß. Gin Briefter, ber in Diefem Beifte arbeitet, muß, wenn der Sall unvermeidlich ift, daß er einen Chorfanger entlaffen ober ibn gieben laffen muß, das fcmerglich empfinden, es wird ihm innerlich weh thun und es wird ihm nicht anders fein, als wenn ein guter hirt gufeben muß, wie ein Schaf aus feinem Schafftall unt Gewalt burchbricht und ben Wölfen und andern milden Thieren des Baldes queilt.

Nisi dominus aedificaverit domum, in vanum labora-verunt — qui aedificant eam. (Ps. 126.) Benn der herr nicht bas Baus baut, arbeiten die Zimmerleute umfonit.

Benn ber eine und andere ber Lefer den Schlug biefer Artifel lange vergeblich erwartet hat, fo mag er fich nun deffelben freuen. — Erogdem murbe Manches nur angedeutet und Bieles, das noch von Bichtigfeit mare, gang übergangen. Auch mare es

ficherlich von großem Rugen gewefen, wenn Citate und Belegftellen 3. B. aus der Literatur der beil. Bater 2c. eingeflochten morden waren. Berichoben ift nicht aufgehoben, es foll namlich Diefes an einem anbern Orte gefchehen. - 3ch habe in Treue und Aufrichtigfeit meine Aufichten mitgetheilt und tann beifilgen, daß fie die Fenerprobe der Erfahrung beftanden haben. - 3ch erlaube mir beigufügen: Wenn die heutige drift-tatholifche Befellschaft frant ift, wie aus ben vielfeitigen Rlagen genugfam ber-vorgeht, und wenn jebe frante Zeitperiode das Beilmittel in fich trägt, darf jum allerwenigften nicht die Frage aufgeworfen merben, ob nicht gerade in der liturgifchen Rirchenmufit ein gang vorzügliches Beilmittel liegen burfte, bas besonders unferer Beit noththut und an dem nicht nur die tatholifche Gesellichaft, sondern auch andere driftliche Confessionen gang vortrefflich gefinben murden.

Rev. Battlogg.

### Die Improperien. Biturgifches.

Improporium ift ein lateinisches Bort, und heißt ju beutsch: Borwurf, Schmach. Die Improperien bilden einen Theil ber Liturgie des Charfreitags. Rach dem "Boco lignum" trägt der Officiator allein das Arenz an einen vor dem Altare bereiteten Blat und indem er das Anie beugt, legt er es dort nieder; dann zieht er sofort die Schuhe aus und tritt hinzu, um das Arenz anzubeten, indem er dreimal niederkniet, bevor er es füßt. Hiernach tehrt er gurud und gieht die Schuhe und das Deftleib wieder an (welches er vor dem "Ecce lignum" abgelegt hat). Dann treten die Ministri (Leviten, Ministranten), hierauf die andern Clerifer und La ien bingu, je zwei und zwei, indem fie dreimal die Anice beugen, wie angegeben ift, nud beten das Areng an. Inzwischen, mahrend die Anbetung bes Krenges geschieht, merben die Improperien schließt sich nämlich der Bers "Crux side-lis" etc. mit dem Hunnus "Pange lingua" an), entweder ganz oder theilweife, je nachbem bie großere oder geringere Bahl ber Unbetenden es erforbert. Sie werden fo gefungen:

1. Zwei Sanger singen in der Mitte des Chores den Bers: "Popule meus etc". Dein Bolf, was habe ich Dir gethan? Ober womit Dich betrübt? Antworte mir (responde mini. Quia eduxi te etc.). Bahrend ich geführt habe Dich aus dem Lande Megypten, haft Du bereitet das Areng Deinem Retter (salvatori tuo). Ein Chor fingt: Agios o Theos (griechifd) d. h. o bei-liger Gott. Der andere Chor antwortet: Sanctus Deus (lateinifch) b. h. (o) heiliger Gott! Der erfte Chor fungt: Agios ischyros (Beiliger, Starter!). Der zweite Chor: "Sanctus fortis" (b, h. Beiliger Starter!). Der erfte Chor: "Agios athanatos h. Beiliger Starker!). Der erste Chor: "Agios athanatos eleison imas (d. h. Beiliger, Unsterblicher, erbarme Dich unser!) Der zweite Chor: Sanctus immortalis miserere nobis (Beiliger, Unsterblicher, erbarme Dich unser). Der erste Chor singt also basselbe griechisch, was der zweite lateinisch singt. Dann singen zwei vom zweiten Chor: Quia eduxi te per desertum... Salvatori tuo, b. b: Während ich Dich herausgeführt habe durch die Bufte in vierzig Jahren und mit Manna Dich fpeifte, und Dich eingeführet habe in ein sehr gutes Land, haft Du das Rreng Deinem Erlöser bereitet. Die beiden Chore respondiren nun wechselnd: "Agios o Theos etc., Sanctus Deus etc.", jedoch so,

Dann fingen zwei vom erften Chor: V. Quid ultrs. etc. Bas hätte ich Lir mehr thun sollen und habe es nicht gethan? Denn ich habe Dich gepflanzt wie meinen schönften Beinberg; und Du bift mir allzu bitter geworden; denn mit Effig haft Du meinen Durft geträuft; mit ber Lange durchbohrt die Seite Deinem Retter. Dann antworten die Chore wechselnd "Agios o Theos.

Sanctus Deus etc. Die Berfe des folgenden Improperium (Bormurfes) merben von zwei Gangern wechfelnd gefungen,") während die beiden Chore zusammen nach jedem Berje wiederholen: "Popule meus" bis in: "Quia eduxi te de terra Aegypti".

Zwei vom zweiten Chor fingen: V. Ego propter te flagellavi. 3d habe Deinetwegen gefchlagen Megypten mit feinen Erftge-

borenen: und Du haft mich zerschlagen (gegeißelt), ausgeliefert. Der Chor repetirt: "Popule meus" (Mein Bolt, was habe ich). Zwei vom ersten Chore fingen: V. "Ego eduxi te etc," 3ch habe Sich geführt aus Aegupten und den Pharao verseuft im rothen Deer: und Du haft mich ausgeliefert ben Sohenprieftern. Chor: "Popule meus".

3wei vom zweiten Chore fingen: V."Ego ante te aperui etc." 3ch habe vor Dir geöffnet das Meer: und Du haft geöffnet mit der Lange meine Scite. Chor "Popule meus"

Bwei vom erften Chore fingen: V. "Ego ante te praeivi ete." 3ch bin vor Dir hergegangen in ber Saule ber Wolfe: und Du haft mich geführt in den Borhof des Bilatus. Chor: "Popule mcus"

3mei vom zweiten Chore fingen: "Ego te pavi etc." 3ch habe Dich gespeift mit Manna in ber Bufte: und Du haft mich geschlagen mit Badenftreichen und Geifteln. Chor: "Popule

3mei vom ersten Chore fingen: "Ego te potavi etc." habe Dich geträuft mit Baffer bes Beilee vom Gelfen: und Du

haft mich getrantt mit Waller des Heiler vom getjen: und Du haft mich getrantt mit Galle und Essig. Chor: "Popule meus". Zwei vom zweiten Chore singen: "Ego propter te..." Ich habe Deinetwegen der Chanauser Könige geschlagen: und Du hast geschlagen mit Rohr mein Haupt. Chor: "Popule meus". Zwei vom ersten Chore singen: "Ego dedi tibi Sceptrum." Ich habe Dir gegeben ein königliches Scepter: und Du hast gegeben meinem Haupte eine Dornenkrone. Chor: "Popule

3mei vom zweiten Chore fingen: "Ego te exaltavi..." babe Dich erhöht mit großer Dacht: und Du haft mich aufge-hängt (erhöht) am Galgen bes Krenzes. Chor: "Popule meus".

Dann wird gemeinfam gefungen die Antiphon: "Crucem tuam..." Dein hl. Krenz beten wir an,
o herr, und Deine hl. Anferstehung loben und verherrlichen wir;
benn siehe durch des Kreuzesholz kam Frende auf der ganzen
Belt. Bs. 66. Gott erbarme Dich unser, und segne und; er
lasse leuchten sein Antlit über und, und erbarme sich unser
Sosort wird die Antiphon "Crucem tuam" wiederholt. Dierauf wird gesungen: V. Crux sidelis, wie es weiter und aufsibrtsich im Missale steht ... Ich hohe nun die Ruhrisen des führlich im Missale fteht. - 3ch habe nan bie Rubriten bes Missalo überfett und genau angeführt. Darans ergeben fich folgende Confequengen:

1.) "Gie die Schube von Deinen Füßen; benn ber Ort, auf welchem Du stehest, ist heiliges Land." So sprach einst Gott zu Moses. Das Ansziehen ber Schuhe verlangen die Rubriken nur ein einziges Mal in der ganzen weiten Liturgie. Es ist das Beichen der allerhöchsten und allertiefften Chriurcht. Deit Diefem heiligen Schauer muffen die Sanger die zu biefer Gere-monie vorgeschriebenen Gefange singen, weil Ceremonie und Ge-fang sich vollständig deden muffen; mit diefer höchsten Ehrfurcht muffen die Juproperien componirt sein.

2.) Es ift gang unliturgift, wenn, wie auf bem gande, ber einzige Pfarrer die Anbetung macht. Nach dem Sinne ber Rubrifen follen ce alle Anwesenden thun. Freilich möchte ich annehmen, daß, wenn die Anwesenden sehr zahlreich sind, erlaubt ist, Grenzen zu setzen. Allein, daß die Kirche eine sehr beträchtliche Zeit darauf verwendet wissen will, ergiebt sich aus der großen Zahl der im Missale angegebenen Gesange, welche, würden fie alle gefungen, ca. eine volle Stunde dauern wilrben. Freilich heigt es babet, "fie werden gang ober theitweise gefungen, je nachdem die großere ober geringere Baht der Anbetenden es erfordert." Aber die Rubrit meint unter Anbetenben eben alle Unwefenden, wetche nicht burch Mangel entipre-chender Rleidung gehindert find. Sie fagt ausbrucklich: Dann treten die Miniftri, hierauf die anderen Clerifer und die La i en hinzu! Man jell also die Laien in ziemlicher Zahl vorbereiten. Die Rirche rechnet auf eine ca. eine Stunde bauernde Ceremonie. Man foll dieselbe also zum Benigsten nicht unter 15 Minuten abfürgen . . . Wewiß befiehlt die Rirche nicht ftritte, bag die Laien Antheil nehmen muffen; aber fie wunfcht es. Man fei aber recht vorsichtig, daß wegen des Ausziehens der Schuhe feine Unehrerbietigkeit entsteht und die jungen Leute keinen Au-

<sup>\*)</sup> Diefe Aubrit findet ihre Erläuterung durch bas Folgende.

laß zum Lachen erhalten. Dan tann nicht einwenden, daß die Liturgie wegen der bei und gewöhnlichen Bredigt zu lange dauere. Dann soll eben die Bredigt gefürzt werden. Bir sollen uns ja diese Gelegenheit, welche uns das Missals selbst an die Hand gibt, die Laien zur Liturgie näher heranzuziehen, nicht entgehen lassen. Franz Bitt, D. D.

#### Bortragsfindien.

#### I. Das Biano-Singen.

Das fo und fo, sagt Rev. Bitt, D.D., so es nöthig und am rechten Plate ift, maschtatisch, wenn es sich mit Beite verbindet; aber es ist wie ein Ausbrauchen materieller Kraft. Das Biano bingegen erscheint mehr gestsig, sphärisch, wie das leite Behen des Geiftes ("nicht im Sturme, nicht im Erdbeben, nicht im Feuer tam der Gert, sondern im santen Saufeln der Luft." III. Kön. 19. 10 ft.) Das Pianissimo hat etwas Geheimnisvolles; seiner Natur nach regt es den Hörer zum Lauschen an, also zur gespanntesten Ausmertsamteit." Man lese die Berichte unserer jährlichen Produktionen! Man wird sinden, daß es gerade das Piano war, was die Zuhörer sessell und — zur Andacht zwang! Nur wer ein innig zartes Piano gebött, kennt bessen Mirkung! Das aber ist eben der Ruin unserer Sänger, sie schreien mehr als sie singen, und thun sich auch wohl Manches darauf zu gute, wenn sie einander im "Loslegen" überdieten. Und doch entstellt dieser robe Bortrag jedes Zonstüdt. Es sollen deshald nachstehend einige Binte gegeben werden — Witt's sliegenden Vlättern entnommen — wie ein Chor zum Piano-Singen gelangen kann.

"Daß ein Chor ein icones Biano lerne, bangt ab:

1. Bon ber Methobe bes Gefanguntereichtes. Es ift nicht bloß wünschenswerth, sondern unerläßlich, daß alle Cesangsübungen mit Anfängern piano und pianissimo geübt werden, und das erescendo höchstens bis jum mfo. (halbstart) gebe; wenn also ein Gesanglehrer bie Stalen, Terzen ze. übt, so lasse er jede Rote lange aushalten und zwar immer ppo. So lange unsere Lehrer in ver Schule nicht das Stalen-Ueden im po. einsühren, wird der Gesang immer rod und hölzern bleiben. So lange unsere Gesangsener rod und hölzern bleiben. So lange unsere Gesangsener rod und hölzern bleiben. So lange unsere Gesangsesteit im Biano-Singen üben, haben sie umsonst gelehrt und geübt. Denn das "Geradeansingen" ist der Tod jeder Musit. Haden mit ja Lehrer mit guten Stimmen schon öster gesagt, sie tönnten gar nicht Biano singen. Woher das? Als die Mutation vorüber war, wurde die Stimme überschrieen, die Kehltopsbänder erweiterten sich, die Stimme verlor alle Zartheit und Beichbeit, sie ist nur noch zum "Gradansingen" gut genug — verdirbt also Alles.

2. Das zweite Mittel, Piano singen zu lernen, ist das Athemsparen. Beides wirkt gegenseitig auf einander. Wer den Athem sparen will, darf nicht schreien, und das Piano entsteht durch Athemsparen. Auch dier kann nur Uedung helsen. Dan lasse bunderte mal jeden Sänger einzeln eine beliedige Note besonders der Mittelage möglichst lang aushalten, und zwar ppo., crescendo dis mfo. Sicher ist, daß man zum Piano- und Forte-Singen viel Athem brauct, d. h. je mehr Athem man hat, desto leichter singt man sowohl po. als fo. Es muß also der Gesanglehrer darauf dringen, daß möglichst oft, in der Regel längstens nach 2 Tatten im tempo moderato gealdmet werde. Aber es darf tein Tiesausathmen, sondern ein undördares sein. Ausnahmen gicht es, daß man im ppo. den Sängen leicht zehn und mehr Tatte po. aushalten, ohn neu Athem zu schönen (4-4 M. M.

Athem zu schöpfen (4-4 M. D. L. = 3. B. 70), angewöhnen kann.

3. Die Hauptsache liegt immer im Dirigenten. Ich sage z. B. zum Chore: "halten Sie diesen Altord piano aus, dis ich abwinke." Er hält ihn mir nicht piano genug; ich llopfe ab und sage: "Roch ruhiger!" Der Chor singt ihn aber mir wieder nicht ruhig und schwach genug. Ich llopfe wieder ab, und sage: "Zeht werde ich Sie den Altord jo lange, meinelwegen zwanzig Mal, ansingen lassen, die er ppo. ist — nein, so ist es Richts, es muß ruhiger werden, nur ein Hauch! Bemühe sich einmal Zeder, so zu singen; ich singe eine Note des Attordes vor. Alle müssen singen, aber Zeder, wie ich es vorgesungen habe! Nun, noch einmal!" Siehe — jeht geht es zum ersten Male. Mit anderen Morten: Der Dirigent muß das ppo. exzwingen tönnen, d. h. er muß Energie besihen, er muß so

lange barauf befteben, bis fein Bille erreicht ift. - Daju gebort

4. ein abgestuftes erescendo und decrescendo, d. h. man muß mit den Sangern 4-10 Tatte lang dauernde eresc. und decresc. üben, jede Noie statter oder tubiger, also das allmälige eresc. und decresc. Alles das ist gar nicht schwert, — wenn ber Dirie gent es versteht und Energie bat." So Jr. Witt. — [Kortschung solgt.]

#### Enfturhiftorifches.

1. Die Cacilianer haben fur Mande ju "gelehrte" Dufit. Sie ift nicht "leicht, populär, beiter, ju leichenahnlich!" Da lobe ich mir boch ben herrn Bfarrer von XD; ber hat turg und gerabe feinen Sangern folgendes Benebictus "beigebracht:



Be-ne-dic-tus qui ve-nit in no-mine Do-mi-ni, &c. Bobl- auf noch ge . trunten ben fun-teln . ben Bein ic.

In tiefer gleichen fliebe bat man bie oasy mass von Singenberger geubt, a ber fie ift nicht leicht genug !?

2. Sabe ich ba turglich in einer Rirche bes Organisten Rotenbeft auf bem Orgelpult liegen gesehen. Unb.fceiden genug folug ich basselbe auf und entbedte unter ber Firma bes betreffenben Deren solgenbe Litanei:



Sanc-ta Ma-ri - a, sanc-ta De - i ge - ni-trix, &c. Ach, wie ist's mog-lich, daß ich bich las sen tann ze

Eine "aller l i e b ft e " Litanei, bazu billig, leicht und gefällig! — 3. Als ungemein geiftreiche Composition tonnen wir eine "Consocration Mass" (!) von Dr. Berabean empfehlen. In Folgendem wollen wir dem Leser einige Proben vorlegen.
Das Gloria beginnt:



Glo - ri-a, glo - ri-a in ex - cel-sis De -o, &c. Drun- ten im Un + terland, ba ift's halt icon ic. (Fortsetung folgt.)

N.B. — Es wurde mir sehr erwunscht sein, wenn die Lifer der "Cacilia" über ähnliche Brodutte Mittheilungen machen wollten; fie bilden den sprechendsten Beweis, wie weit man tommen tann (ober vertommen tann), wenn man den Beg der Kirche verläßt und in der tirchlichen Aunst mehr auf die Menschen als auf Gott sieht. An solcher Musit mag bann auch tie Hölle größere Freude haben, als der himmel. (Die Red.)

### Gragen und Antworten.

(Fortfebung ju Seite 105 bes 3. Jahrganges ber "Cacilia".)

26) Darf bie Paffion von Laien ge fungen mersben? Rach bem Caerem. Ep. lib. 2, c. 21, n. 14 fingen drei von den Diakon und Subdiakon des Amtes unterschiedene Diakonen oder drei als Diakonen sungirende Priester die Passion; wo man drei eigene Diakonen und Priester nicht zur Verfügung hat, soll der Diaconus Missae die gange Leidensgeschichte singen. Da dies aber, sagte Gav. Tom. I, p. IV, Tit. VII, n. 25, nur mit der größten Beschwerlichkeit ausgesührt werden könnte, so meinen Andere, daß die Passion von Celebrant, Diakon und Subdiakon vorgetragen werden könne, jedoch mit der Beschränkung, daß der Subdiaconus Missae Diakon oder Priester der

Beihe nach fei, denn dem eigentlichen Gubdiaton fei es nicht geftattet, das Evangelium (alfo auch die Baffion) feierlich zu fingen ober die hiezu erforberliche Stola ju tragen. hingugefügt muß werden, daß die Baffion nicht von gaien gefungen werden fonne, ja fogar nicht einmal ber Theil ber "Turba". In fleineren Rirchen wird die Baffion nur vom Celebranten gelefen. Der Diaton fingt blog benjenigen Theil, der im Evangelientone vorgetragen wird (de Herdt). Man vergleiche auch folgende Entscheidungen der S. C. R. Hisp. In missis hobd, majoris canitur aliquando passio non solum a subdiaconis verum et a laicis et multoties ab uxoratis contra Caer. lib. II, cap. XXI ... S. C. respondit: Abusus omnino tolli debet, n. 2811, ad 8. die 16 Jan. 1677.—An . . . monialibus praedicta (cantare partem ad turbam spectantem) liceant? S. C. respondit: Prohibeat sub poena suspensionis et in posterum non permittat, n. 3745 die 17. Junii 1706. Zu Deutsch: "In Weisen der Charwoche wird manchmal die Bassion nicht bloß von Subdiatonen, fondern auch von Laien und oft von Ber-heiratheten gefungen." Sierauf antwortete die Ritencongregation: "Diefer Diffbrauch ift durchans zu beseitigen." Auf die Frage: ob Klosterfrauen erlaubt sei, die "turba" zu singen, antwortete sie: "Der Kirchenvorsteher jolle unter Strafe der

Suspension dies verhindern und in Zufunft nicht mehr gestatten."
27) Wie ist es mit dem Singen der Passion in jenen kleineren Kirchen, wo weder Diakon noch Subdiacon zu haben? Das Caeremoniale sagt: In congregationibus minimis, seu etiam ruralibus ecclesiis, ubi deutene contingerent nt peane discours pages subdia denique contingeret, ut ... neque diaconus, neque subdiaconus celebranti, missam cantanti adhiberi possit, nihilo minus tamen ipsum celebrautem, omissis aliis solemnitati-bus, retenta casula totam passionem in cornu evangelii canere opportebit, - d. h der Celebrant muß nichtedeftowenis ger mit lebergehung der übrigen Solemnitaten die gange Baffion auf der Evangelienfeite im Deffleide fingen. -

28) Dürfen bei der Baffion Laien die "turba" unter keiner Bedingung singen? Wenn die turba breis ober vierstim mig gesungen wird, so ist es "durch die Gewohn heit" geduldet, daß dies durch die ge-wöhnlichen Chorsanger geschieht. Es ist aber jedenfalls nicht gestattet, daß Laien den Choral singen, und selbst wenn man ihnen dus Singen ber turba (choraliter) geftattet, bilifen fie nie bie Worte bes Betens, Judas, Bilatus, ber Gemahlin bes Bilatue u. f. m. fingen.

## Schreiben von Rom.

Im Robember 1876 wurde ben Statuten gemäß ein furger, fummarifcher Bericht in lateinischer Sprache über bas bisherige Birfen und bermaligen Stand bes Amerikanischen Cacilien-Bereines nach Rom gefandt. Folgende Antwort tam von bort zurüd:

Relationem de progressu et statu associationis sub titulo S. Caeciliae a Te ad me missam nuper accepi, atque ex ea libentissime intellexi Te una cum sodalibus omnem curam conferre, ut praedicta societas melius in dies constituatur, atque ita musica sacra in istarum Americae septemptrionalis regionum ecclesiis promoveatur.

Zelum igitur D. Tuae Tuorumque sodalium vehementer commendo, atque maximas gratias agens pro memorata relatione Deum adprecor, ut Tibi quaeque fausta largiatur.

Romae ex Aed. S. Congis. de Propagauda Fide die 19 Decembris 1876. Antimit and retinidates date notated and

Dom. Tune and unnotate the irre two nanot

Addictus M summer C and Hol de

A. Card. Franchi Praef.

Illustrissimo Domino J. Singenberger, Praesidi societatis S. Caeciliae, in Dioecesi Milwaukensi.

#### and menseme 13 u beutich:

Berchrteiter Berr!

Ihren Bericht über die Ansbreitung und ben Stand bes Cacilien-Bereines habe ich bor Aurgem erhalten, und aus bemfel-ben gu meiner größten Freude erfehen, daß Gie und die Mitglie-ber besagten Bereines sich angelegentlichit bemühen, daß der Berein von Tag ju Tag fefter begrindet und daburch die heilige Mufit in den Rirchen Nord-Amerita's beforbert werde.

Aus gangem Bergen billige ich ben Gifer, ben Sie und bie Mitglieder diefes Bereines an ben Tag legen, und indem ich Ihnen für befagten Bericht herzlichft bante, bitte ich ben herrn, bag er Ihnen jegliches Gute verleihe. — Gegeben zu Rom aus der Propaganda Fidei am 19. December 1876.

Guer Bohlgeboren ergebener Alexander Carbinal Franchi, Brafett.

Sr. Bohlgeboren Berrn 3. Singenberger, Bräfibent des Ameritanifchen Cacilien-Bereins, Milmautee.

### Berichte.

Bebfter, R. 21.

Sier wurden aufgeführt: Missa "Rorate coeli" von 3. B. Dolitor; "Quom vidistis" bon Fr. Konen; "Et inoarnatus" aus Stehle's Berg-Befu-Meffe; "Rind-Befu-Lieb" bon C. Greith.

El. Dopfenmüller, Lehrer und Org.

#### Baltimore, Deb.

Am 14., 15. und 16. Januar wurde beim 40ftündigen Gebet in der St. Jacobus-Kirche aufgesührt: Missa S. Henrici von A. Kaim; Missa "Tota pulchra" von Molitor; Missa S. Cæcilia v. A. Kaim; Missa S. Fidelis a S., von Molitor; Panis angolicus, von Stehle; Adoro te, von Gingenberger; Adoro te, von Frey; Jesu dulcia, von Singenberger; O salutaris, von Geum; Veni Creator, von Singenberger; Pange lingua, von Oberhoffer; Tantum ergo, von Singenberger; Saoris solomniis, von Witt; Te Doum, von Kaim.—"Introitus" etc. iomie hei der Reiper die hetzesienden Rialmisten und Kurd. oto., sowie bei der Besper die betreffenben Blaimen, Pfalmtone und Anti-phonen werden genau nach den liturgischen Buchern ausgeführt.

&. Dotterweich, Organift.

Bis zum 1 Januar 1877 wurden in der St. Joseph's Kirche folgende Meffen 2c. ausgesührt: Missa II, von Hasler; Missa "Salve regina", von Stehle; Wasal Meffe, op. VIII, von Gangler; "Josu rax", don Stehle; Missa "Consolatrix affliotorum", von C. Jasepet's Missa S. Henrici, von Kaim; Missa "Tota pulchra", von J. B. Molitor; Missa S. Cæcilia, von Kaim; Missa brevis, von J. B. Molitor; Missa S. Cæcilia, von Kaim; Missa brevis, von J. B. Molitor; L. Choralmesse, von E. Greith; Vesperae de Consessore, von Kaim; Litaniae Lauret. Vv, von Singenberger; Vesperae de Beata, von Mettenseiter; Litaniae Lauret. von Quante; Ave Maria, von Broiff; Alma, von Ampis'; Ave regina, von Luante; Ave Maria, von Molitor; Regina coeli, von Cotti; Salve regina, von Quante; Ave Maria, von Quante; Consitebuntur, von Besselfad; Adoro te, von Frey; Adoro, von Ett; O sacram convivium, von Bishoss; O salutaris, b. Singenberger, Stehle, Schitth, Seitner, Albrecht; Tantum ergo, von Singenberger, Ett, Jung, Schüth, Katthoss; Adoromus, von Singenberger; Silentio, von Braun; Improperium, von Basestina; Asperges, von A. Rieder; Ave maris, von Lingenberger; Besperhymnen von Singenberger.

B. A. Hummes, Organist. Bis jum 1 Januar 1877 wurden in ber St. Jofeph's Rirche folgenbe 28. A. Summes, Organift.

#### Buffalo, R. 2., 9. Januar 1877.

Der St. Cäcilia-Berein an der St. Mary's-kirche übte und producirte folgende neue Tonstüde: 1. Missa "Jesu Redemptor", von Kaim: 2. Missa in duplicibus choraliter, Männer- und Knabenchor; (in Uedung Missa zu Ehren des hh. Herzens Jesu, von Stehle); 3. Lit. Lauretaniae, von Lasso, (Shinmig); 4. O done Jesu, von Balestina; 5. Miserere, 4stimmiger Männerchor, von Bitt; 6. Jesu dulois, von Kaim; 7. Tui sunt coeli, von Stehle; 8. Tantum ergo, in "B", von Singenberger; 9. Tantum ergo, in "D", von Singenberger; 10. Pange lingua, von Singenberger; 11. Verbum supernum, von Schitty; 12. Adoro te, von Singenberger; 11. von Singenberger.

An allen Sonn- und Feiertagen fingt ber Mannerchor beim Dochamte Introitus, Graduale und Post-communio vom Tage. And bei Meffen mit Orchefterbegleitung wird von diefen Choralen nichts ansgelassen, Die Ginführung ber wechselnben Meggefänge ift nicht fo fcmer, als man-der Organift glauben mag. Benn Chorbirigenten bielelben mit ihren Sängern gut einüben und ficher, lebhaft und begeiftert vortragen, so wird ficher ber so herrliche, nun vielerorts so vernachläßigte, entehrte, ja ganglich unbefannte Choralgejang wieder feinen ihm gebuhrenben Blat im Beiligthume erhalten.

Der St. Anna Chor übte ein: 1. Panis Angelious, von Baleftrina; 2. O bone Jesu, von Baleftrina; 4. O Deus, ego amo to, von Kothe; 4. Ave Maria, von Molitor; 5. Veni Creator, von Greith; 6. Veni St. Spiritus, von Dr. E. Fren; 7. Zwei Choralmessen mit Mänver und Knaben-Chor, sowie Offertorien und Post-communio während des Adventes. Zahl der Chorsnaben: 58.

Der burch frn. Organiften Minbnich reformirte Rirchenchor an ber Der durch Hen. Organissen Mindnich reformirte Archendor an der St. Francistus-Kirche in K ort h Bussa in han in turzer Zeit solgende Stüde eingeübt und ausgeschrt: 1. Missa in hon. St. Johannis, von Schweißer; 2. Missa in hon. St. Cweiliae, von Kaim; 3. Magnisicat, von Barnadeis; 4. Taatum ergo, von Aiblinger; 5 Ave Maria, von Molitor; 6. Ave Maria, von Ett.; 7. Ave Kegina, von Lotti. In lebung: Missa, op. 6. von Uhl; Veni Creator, von Kaim. Dieser junge, hossungsvolle Chor wird unter der Leitung seines steißigen Dirigenten sich delb dem Amerik. Existicin-Bereine anschließen.

Einer ber beften Chore ber Stadt ift aber unftreitig ber ber hiefigen St. Michaelis - Rirche, ber unter ber Leitung ber Sochw. Jefuiten Bater nur echte, firchliche Conflide jur Aufführung bringt.

MIb. Gregor Riefer, Brafes.

#### Et. Francis Station, Bisc.

3m Lehrer-Seminar wurden außer mehreren fleinen vierstimmigen Compositionen neu eingeübt: Haller's "Missa Assumpta est", sir vierstimmigen Mannerchor und Orgel; serner: Missa tertia und Missa quarta von Haller, für 2 Singfimmen und Orgel. Im lebrigen wird beim Pochamte sowie bei der Besper fast aus ich ließlich gregor. Choral gesungen.

#### St. Francis Station, Biec.

In Priester-Seminar wurden eingeübt und aufgeführt: Hymnus "Jesu Redemptor", von St. Brann; Hymnus "Crudelis Herodes", von C. Ett; Hymnus "Jesu dulcis memoria", von B. Kothe: Te Deum, viersimmiger Sat und Choral abwechjelid, von F. Bitt; Missa IV, von M. Haller. Introitus und Communio and Missa de Requ., von C. Ett; Graduale "Salvos fae nos", von F. Bitt; Offertorium "Bonum est confiteri", six Alt und Baß mit oblig. Orgelbegleitung, von F. Bitt; Offertorium "Inveni David", von Bitt; O salutaris", von Mauzer; "In nomine Jesu, von J. Hand; "Tres sunt in coelo, von Bittoria; "Adoramus, von Palestrina; Tantum ergo, von Martinenge; "Ecce sacerdos, von Bittoria; Ecce sacerdos, von Thiete.

3. DR. M. Schultheis, Brof.

## CHURCH MUSIC AND THE LITURGY.

Liturgical importance of the Choir regarding the liturgical prayer-chants.

8. PREFACE. The Offertory, whereto the Lavabo and the Orate fratres with the answer "Suscipiat" belongs, closes with the prayer (or prayers) called Secreta, because from times immemorial it is (they are) recited in secret, although in the oldest times this seems to have been different. At all events, the end of the Secreta is at High Mass sung, at Low Mess said, in a loud voice: "per omnia secula se-culorum", world without end; to which either the servant or the choir answers Amen, so be it; thus approving, confirming and ratifying the prayers made by the priest in the name of the entire Church, and especially of his own particular flock or audience. It is also to invite anew all their intention, for the awful moment of the most astounding mystery is not to steal upon them unawares. Oh no, let them, and let especially their representative and substitute (we grow not tired of repeating this), the choir, prepare well for prodigy so soon to be wrought. And how ought they better to prepare than by the "Preface", ushered in by that sublime and inimitable dialogue between priest and choir (people)? Yes, rouse all your

Of the Preface itself, in the common acceptation of the term, viz.: the part sung by the priest alone, suffice it to say, that it should be sung unaccompanied by the organ; and this for sundry reasons. First, it is not every organits that is able to accompany any priest; secondly, the accompaniment is rather a hindrance to many a priest, than a help, because he will try to conform his voice and modulation to the organ sound; and this will, thirdly, lead his mind astray from the incomparable sublimity of what he is singing. It is well known that Mozart himself was willing to exchange all his renown for the glory of having

composed a preface.

Let it then ring out in all its native vigor and sweetness from the priest's mouth and heart! And though the artist's ear may detect many a harsh sound therein, let there be no flow in the intention, nor discord between the words uttered and the sentiments entertained! Nor let the organ try to supply what nature has denied the priest; but the purity and righteousness of the disposition make pleasing

melody unto the Most High!

2. THE SANCTUS, thrice repeated, closes the Preface. This is, according to the prophet Ezechiel, the uninterrupted song of the Angelie Host. To be allowed to join thus therein was the final petition contained in the preface; to enable us to do so, nothing less was required than the bloody sacrifice of the Man-God, renewed and continued and represented forever in the Unbloody Oblation of the New Law. But by virtue and in presence of this Adorable

attention, summon all your thoughts and affections; let them be turned to the Lord: "Dominus vobiscum!" The choir makes answer: "et cum spiritu tuo", be He also with thy spirit, o thou priest of His! By a holy climax the celebrant insists: "sursum corda", let us raise our hearts on high! - to which beautiful amonition the answer comes, equally beautiful (were it always as true!): "habemus ad Dominum", we have them raised to the Lord. - Here we abstain, unwillingly, it is true, from moralizing on these words by asking how they become those singing them..., how far they are true . . . . "Gratias agamus Domino Deo nostro", let us give thanks to the Lord God. The priest continues to exhort people and choir, and he is answered: "dignum et justum est", it is meet and just. How simple and sublime a truth, in itself already a thanksgiving prayer, such as only the Holy Ghost could frame! We are not writing ascetical treatises, nor composing meditations for our readers; we only beg leave to once more call their attention to this masterly gradation contained in this "Preface", truly worthy of such a work as it is to introduce. First, the two short syllables "Amen" rouse the straying thoughts; next, the congregation are put in mind, generally, of the Lord's presence and nearness; anon they are admonished to raise their minds and desires above this nether world, with its menial drudgery and captivating allurements, to a higher sphere, more appropriate and congenial to immortal souls; finally, the particular object, fittest for the moment. is pointed out in grand relief und simple words, the paramount duty of thankfulness for benefits already received, innumerable and inestimable, general and particular, and benefits yet in store for us, of which the greatest is so very soon to be bestowed on our faith and desire! Once more, we do not intend to preach here, though it is hard "sermonem non scribere" to withhold the flood of ideas aroused by the subject matter in hand. The parallel between the words sung, the ideas and sentiments underlying them, the melodies truly sacred and angelic invented for them by Holy Church-and the attitude, devotion, disposition, intelligence and feeling of the assistant multitude, perhapsshall we say, probably—of the choir singing those words,— would certainly furnish ample material not only for a couple of considerations to the parties concerned, but for a series of conferences before mixed congregations, at least before any "Cecilian" society. We recommend this matter to our Cecilians.

<sup>\*</sup> Aus Dr. Broste's "Musica Divina".

Victim we become fellow-citizens of the holy angels, who are then to join and help us in praising the thrice Holy One. To give praise unto Him, is the never-ending occupation of blissful Eternity we hope and pray for; let us begin it in the land of exile; let us use well the respite from earthly care, granted us in those blissful moments, where we are allowed to stand and kneel before the Living God. What more beautiful and touching illustration of the communion of saints could be conceived than this chorus of the heavenly hosts, the way-faring, militant Church and the suffering one beneath us! Is it not written that in the name of Jesus every knee should bend in heaven, on earth and under it? To such sublime ideas the artistic execution of the Sanctus ought to correspond, which is the case in the Gregorian and Palestrina style. It certainly is not in keeping with the intentions of the Church, if a boisterous and uproarious medley of sundry stringed and wind-instruments drowns the voices singing the words; this does not sound like worship and praise offered in humble venture unto God,

In the "Modern" Masses this Sanctus-Chant is generally so much prolonged, as to keep either, the priest waiting, or to drown the most solemn moment of the whole Catholic morning-service in the hostenna-shricks of Miss So-and-so, who will afterwards figure in the papers! It is very much out of place to do the first; it is mortifying to the priest, and offensive to Catholic sentiment, to oblige, as it were, Christ himself to stand aloof, until the choir the chief actor - allow the consecration to be performed. For to go on with it, amid all that singing and playing, is strictly forbidden in the ceremonial of the Church, which says that only when the chant, exclusive of the Benedictus, be finished, the Sacrament be elevated. (Caer. Episc. II, VIII. 70.) One should not believe it possible that a brass band should hail the coming of Christ upon the altar with its swelling strain; yet such things have happened, and are related, boastingly, too! To a well-trained Catholic mind nothing can be more solemn and awful, then this reverential and worshipful hush of an entire congregation at the consecration and elevation: it is in its cause and end essentially eatholic. The Church bids the choir, at time, hush and worship with the rest. (Caerem. Epis. l. c.) We are aware, that a sweet and subdued modulation of the organ is tolerated during the Elevation; but we are inclined to believe, that a really pious organist would rather

10. Benedictus. In the Missal, and as recited by the priest, the Benedictus is a part of the Sanctus. The ceremonials for Bishops prescribes it to be sung after the Elevation, which is, therefore, the rule for Pontifical Masses, and is called laudable for others. If sung before the Elevation, let it not be drawn out so long, as to cause the abuse just mentioned; in either case, let the air be appropriate to the sacred import of the words. If sung before, it reminds you of Psalm Sunday, and the procession of the exulting multitude going to meet our Saviour, as prophesied by the Royal Psalmist in Ps. 117; if after, let it be a profound, thankful adoration of the present, living Redeemer.—True, living faith, and genuine Catholic piety will certainly teach both composers and singers how to honor and hallow those moments most sacred and solemn; and to foster such sentiments and dispositions is the chief object of the Cecilian society!

(To be continued.)

#### Extracts from Cardinal Wiseman's Lecture.

(Continued.) §§ 3, 4.

The music performed in the Papal chapel during Holy Week is of a twofold kind, the plain or Gregorian chant, called in Italian "canto fermo" or "canto piano" and the peculiar harmonized music, "canto figurato", there only used. I need not remind you that no instrument is ever admitted. In the first of these are sung the whole of the Tenebrae, excepting the first lamentation, and the Miserere at the end, and certain portions of the Mass, as the Introit, Gradual, Offertory, and Communion. The two portions of the Tenebrae just excepted, the Kyrie Eleison, Gloria and other parts of the Mass, are sung in harmony. That you may understand the value of the various pieces which you will hear, it may not be without use to run cursorily over the history of sacred music.

We have no clear testimonies upon this subject before peace was restored to the Church; when Eusebius tells us that different places were assigned to the young and old who sang psalms. St. Augustine attributes the introduction of alternate chanting, in the West, to St. Ambrose, who, during his residence in the East, had learned it. There is a wellknown passage in his Confessions, where he describes the influence, the music of the Milanese church exercised on his conversion, by moving him to tears of tenderness when he heard it. The system introduced by St. Ambrose is not known; there is no doubt but it was founded upon the ancient Greek system; and as what is now called the Gregorian Chant is based upon it too, we cannot doubt but it bore a great resemblance to this, and was, in fact, either superadded or absorbed by the reform which Pope Gregory the Great int. uced into church music. I am far from wishing to enter in a technical details, but it may be interesting to many to say in what the scale or keys of the Gregorian, or plain chast differ from those of ordinary music, and, therefore, I will brien speak of them. St. Gregory gave to the octave scale the names which its notes now bear, A, B, C etc. According to his and the present systems of music, any of these notes may be the key-note; but then we now introduce as many flats and sharps as are neccessary to make the tones and semitones fall at the same intervals in every major and minor key respectively. Hence a melody written for one key can be sung upon another, without any change thence resulting except as to pitch. In the Gregorian chant likewise, any note may be the key-note; but no sharps or flats are allowed excepting Bb in the key of F. Thus in every key, the position of the semitones varies; and a piece of music, composed on one key or tone, is completely altered, and becomes insufferable if transposed into another. Within a few centuries, sad corruptions had crept into the ecclesiastical music, and grat disputes arose as to how many keys or tones there were in it. Those were days of loyality; and the nice point was referred to Charlemagne. He studied the question deeply, took counsel, and issued his imperial decree, "that eight keys or modes appeared quite sufficient." Remonstrances seem to have been made, especially by the Greeks; and a second mandate pronounced "there are twelve modes."

The Gregorian chant is completely diatonic, it is melodic, that is, sung by all the voices. Rousseau has observed, and every musician will agree, that no modern music can come up to it in that pathos which a majestic strain can give to a human voice; and an other author has observed, that every modern attempt to compose in imitation of it has completely failed. The services of Holy Week will present the most perfect specimens. As a chant, for a minister at the altar, I will mention as unrivalled, the Passion, of which I have already spoken, and the Benediction of the Paschal Candle on Holy Saturday morning; as joyons yet as dignified a piece of declamatory music, if I may so speak, as is anywhere to be found. The psalms are chanted at Tenebrae in plain Gregorian song; but I hardly know where to choose a more beautiful example of its rich and expressive modulations, than the verse which is sung just before the Miscrere, "Christus factus est" etc., "Christ was made obedient for us unto death." Each evening an additional clause is joined, and the strain increases in loftiness and beauty. The second and third Lamentations each

day are sung by a single treble voice to a cadence well known, but particularly modified into additional sweetness in the Sixtine chapel. In general, the most delicately and most pathetically modulated is the prayer of Jeremiah, the last on Friday evening.

(To be continued.)

### CHURCH MUSIC.

The following is the lecture as delivered by the Rev. A. F. BLEYENBERGH, at St. Joseph's Church, Detroit, Mich., Thanksgiving evening:

"Poetry, architecture, sculpture and painting only exist as the expression of some thought or other. Music has an advantage over these, which arises from its incapability to express anything but emotions."—(Words of Felix Cle-

ment.)

The power of music, since it may stir up all the different emotions of man, is immeasurable. It is well known how great a part the Marseillaise played in the revolution of France, and how electric the effect was, when it was necessary to excite the people to some more than ordinary effort, political or warling. From the old testament we understand the my ferious influence of music over the evil spirit in Saul, and again we learn its intimate connection with prophe cal inspiration. St. Basil writes: Psalmody is the calm of the soul, the umpire of peace, that sets at rest the storm and upheaving of the thoughts .... It putteth evil to flight, calleth for the help of angels .... It calleth forth a tear from a heart of stone, is the work of angels, the government of heaven, the incense of the spirit. —"But," says Edmund Duval, "Music can speak also a language singularly adapted to imitate interior sensations so dear to the flesh. It is then that the melody softly decks itself in phrases the most tender and delightful; you can see it show off like the voluptuous gondola, as with its perfumed gar-land it is gently wasted over the still lake, the bass with its varied ways of breaking up the harmony by arpegios, making you actually feel the most charming undulations; while the violin twitters aloft, amid a thousand murmurs with which the zephyrs fill the air, one can find in these accompaniments other images and sensations still more enchanting; any one may have his own fancy about the character of this music, if only he does not pretend that it is not a great means of producing softness and voluptuous feeling.

Music then may stir up the noblest emotions of man, and may cause the most intense religious feeling. But also it may become a cause of sensuality, and a source of sin. The Church has admitted music in her worship, she has made it part of her liturgy, her services are intensely dramatic, and as the various parts of her liturgy, or the ceremonies performed at the altar by the celebrant and other sacred ministers, form part of that drama, so the cantors and chorus perform their part to conveying in the impassionate language of music, deeper religious expression, evoke greater devotional feeling, and to praise and adore God more solemnly. Such is the meaning and purpose of the Church in admitting music. It is evident enough that she did not mean to adopt the sensational or dangerous class. As a matter of fact two styles of music are prevailing in the church. The Gregorian and Figured. The lovers of Gregorian say that at least many pieces of figured music are of a light kind, too frivolous in character, made only to please the ear, often too sensational and therefore ought to be banished forever from the church. Their position cannot be disputed. The lovers of figured music claim that plain chant, as it is sung sometimes, is unbearable and is anything but edifying. It cannot be denied that only too

often they are right.

But to clear up this antagonism, let us first see what the mind of the church is, and then let us investigate, whether no way is to be found, wherein all may agree. Let us bear in mind that up to the fifteenth century the plain chant was the music authorized in the Church; whatever then of eulogium up to that time any writer expresses of sacred music may be meant exclusively of the Gregorian. And when we consider what a flood of music has poured into the Church since then, it is almost of the nature of a miracle that not a note of it has ever been substituted for the old chant in any of the liturgical books. Neither Missal nor Gradual nor Vesperal, nor any other of her choir books, have altered their tones in consequence. The great St. Athanasius gives us the key of true Church music, so regulating the singing of Alexandra, that the sense rather than the sound might fall upon the ear. The great soul of St. Augustine was exceeding moved, at hearing the melodies of the Alexandrian Church. Two others, doctors of the west, St. Ambrose and St. Gregory, worked up the Greek modes into an elaborate system of music. And if we are to believe those who were most deeply read, as well as skillful in the practice of music, we shall hear Padre Martini and Mgr. Alfieri telling us that it was the holy apostles who introduced the strains of the old Hebrew worship into the Christian Churches, and that these have remained without much alteration until now.

That Gregorian is the only authorized chant of the Church needs no proof. Saints and councils of ancient and modern times speak the same language. Suffice to say that we cannot carry out almost any part of the ritual of the Roman Church without the same chant. But is perhaps the Church stationary, and cannot she keep pace with the immense progress which is made in the art of music in modern times? A sufficient reply to that would be, that among the great composers in the art, the large majority are and have been Catholics, and that the public opinion of the musical world would have brought her to adopt such music in her liturgy, if the Church has no deeper motive for not doing so. Moreover not only the ancients but the moderns, and among them the most eminent composers have known to appreciate the old chant. No less a person than Mozart has said that "he would give all his glory as a composer in such an age, for that of having been the writer of a single preface." The celebrated Wagner expresses his opinion saying: "The human voice which is the proper renderer of the text, and not instrumental ornamentation, or I should say that trivial fiddling which enters into most of our present Church music, should take the lead in the Church and if ever ecclesiastical music is to be restored to its original purity, vocal music must 'oust' the intrumental and occupy the place it has usurped." And so many others. The Protestant Herder exclaims: "Let a man go through the ritual of the Greek and Roman churches, he will find them vast edifices, nay! labyrinths of the musical and poetic spirit." The infidel Jean Jacques Rousseau in his Lexicon Musicum says: "Plain chant is a name that is given in the Roman Church at this day to the ecclesiastical song. There remains to it enough of its former charms to be far preferable, even in the state in which it is now, for the use to which it is destined to the effeminate and theatrical, frothy and flat pieces of music, which are substituted for it in many churches, devoid of all gravity, taste, propriety, without a spark of respect for the place they dare thus to profane." And again in his dictionnaire de musique. "So far from modifying the plain chant by our modern music, I am persuaded that we should gain by transporting the Gregorian modes into our modern compositions, but great taste and still greater science would be needed to do it." The Gregorian chant is the music of the Church, for its gravity, its simplicity, its pathos, its expression of calm, subdued religious emotions.

But how can we account for the widespread prejudice which exists against the Gregorian chant? Not the chant

itself, but its fearful execution is the cause of it. Organists are too often incompetent to accompany it. For the most part, they are ignorant of the Gregorian modes, and adapt modern harmony, the major and minor scales of to-day, to an essentially Greek style, which has little in common with it. Singers do not know how to sing it, or do not care, not understanding its merits, and therefore go through it as a matter of necessity. In most cases they sing it too loud, as if power of voice was to replace expression; or too slow, as if gravity could not be expressed in any other way. Gregorian is essentially a recitative, at least in many of its songs, and therefore, it should be a musical declamation—paying due attention to the sense of the words. Another reason why singers and people undervalue the Church-chant, is the ignorance of the Latin tongue, the first failing to give proper expression where it belongs, the latter being unable to understand it. But if Gregorian be sung, whether by one or two voices, or by a powerful chorus, and accompanied by a skillful organist, as we have heard in this church to-day, it cannot fail to make a powerful appeal to the religious feelings of the audience, or rather I should say, of the worshippers.

(To be continued.)

#### CECILIAN FESTIVAL AT GRAZ.

(Concluded.)

The following is extracted from the speech made by Mr. F. Schmidt, choirmaster of Münster cathedral:—

"The Gregorian Chant is expressly prescribed by the Church herself, so much so that High Mass cannot be celebrated within it. It is hardly necessary for me to say anything further on this point, because they are, I might almost say, ehdless decrees in existence, emanating from Popes, Bishops, and Provincial Councils, in which it is brought forward in the most promiuent manner, and strongly insisted upon. We gather from such decrees that it is the will of the Church that we should not celebrate High Mass if this chant cannot be employed. It may be thought that this is hard on the part of the Church; that may be, but we must act on principle, and if it be once acknowledged that the Church has a right to issue regulations on the subject we are bound to obey them . . . It is much to be regretted that so many people oppose themselves to an ecclesiastical regulation which is so clearly laid down. But here again one sees how dangerous it is to depart one hair's breadth from what the Church describes, for in a short time one is certain to fall into more serious errors and to cause scandal and all kinds of vexations. The real reason why the liturgical laws have not been observed is undoubtedly the superficiality and worldliness of a great portion of the community. Where there is no striving after true piety, true singers, no holiness, no singers will be found for the Gregorian Chant, no sympathising public, no willing listeners; but where there is this striving, the resteration of the Gregorian Chant will have a very wholesome influence upon the tone of religious thought. As to this there can be no doubt.

I would now refer to another point and it is this. The sacred Gregorian Chant, which is the Church's own child, I might say her legitimate child, cannot have due effect unless rendered in the right manner. The careless bungling way in which it is often done ac-

I would now refer to another point and it is this. The sacred Gregorian Chant, which is the Church's own child, I might say her legitimate child, cannot have due effect unless rendered in the right manner. The careless bungling way in which it is often done accounts in a great measure for its having been ousted. If we only begin by rendering it in an artistic style, with flowing rhythm, as we heard it this morning from the Ratisbon choir, we shall be constrained to confess that it is a modest, devout, genuine song; that it is the most adequate expression of such sentiments of the Church as are required by the Church of all who assist at the holy Sacrifice of the Altar. Consequently it is of the utmost importance as regards the welfare of Church music throughout a diocese, that a model choir should be established at head-quarters, the Bishops' seat—i.e., in the Cathedral—where everyone can hear for himself exactly how the Gregorian Chant ought to be sung. (Applause.) For without hearing we can not learn, and though we may read books on the subject, that alone will not avail. We must have a model choir, therefore, and from it we must learn; then only will a true love towards this sublime child of Heaven be awakened in us. Would that the love in which is my heart for this chant could be shared by everyone of you. I would further remark that but slender means are necessary for this chant; it can be used in every single church, even the smallest. Two or three voices suffice, and surely that is not asking much. Begin then with two, or even one, and I promise you that, if it be done as it eught to be done, God will be honoured and the people edified. All that is wanted is a man who has the courage to undertake the work. In conclusion,

I would refer to yet another point. The Gregorian Chant, as regards its interior spirit, must be the foundation—the type of all music for the Church. The form, gentlemen, is different; the form is not prescribed by the Church; but every kind of harmonised Church music must throughout closely imitate the character of the Gregorian Chant—that is to say, its interior holiness; and if this be not the case the music is not fit for the Church. Now, as this is dangerous ground for many, it is best to begin with simple Gregorian, for with this we are perfectly safe; we have that which the Church herself gives us, and thus we need not take the trouble to ask, ought we to sing so and so or not? As regards figured music, however, one has first to discover whether it really corresponds with the dignity of Divine worship, whether it will not dishonour the altar and scandalise the people." Herr Schmidt then referred to the advantages derived from the institution of the College of Referees, and to the relative approval given by the Church to the Missa Papa Marcelli. "All compositions," he continued, "written in the same spirit as that Mass are approved by the Church, and she approves them because they too have taken the sacred character of the Gregorian Chant as their type for initation.... Let us then, in the first pluce, cultivate this chant, for it is the foundation on which must depend all our efforts for the reform of Church music of every kind. Do not practise too much at first. Begin with a little, but let that little be well done—everything quite exact and perfect. It is not a question of doing much, of having an extensive repertoire, but of doing a thing properly. Little by little we must strive to render the Chant as beautifully as the Ratisbon choir, and then do you think it would be possible for anyone to say that 'the Gregorian chant drives one out of the Church?"

The other speeches made at this meeting will shortly be published.

### FORMAL PROTEST.

The undersigned regrets the necessity which compels him to make a formal protest to the trade against the course recently pursued by a Boston publishing house.

The house of Fr. Pustet obtained from the Sacred Congregation of Rites at Rome the exclusive privilege of issuing a complete series of Liturgical Works, "Gradual", "Vesperal", "Directory for the Choir", "Ritual", "Processional", "Antiphonal", etc.

This exclusive privilege which was granted for the term of 35 years, cost us a very considerable sum of money; and, moreover, the Congregation of Rites expressly stipulated that we should issue the "Gradual" in a large folio size, a condition which entailed upon us the investment of a large amount of capital, without the prospect of any adequate return from the ordinary sales of so fine and expensive a work.

Our vested right to issue this series of works has been hitherto respected, and has not been infringed upon in any manner by any European house.

We regret to say that this has not been the case in America. The firm of Thomas B. Noonan & Co., in Boston, has pursued the more than questionable course of disregarding our rights to seek their own profits. In spite of the undersigned's claim to the rights of reproducing the work, a notice of which appears in every copy of the "Vesperals", and in violation of the laws of justice, the said firm of Thomas B. Noonan & Co. have not hesitated to print a portion of our "Vesperal" and offer it publicly for sale. They had even had the assurance to avow on the title of this extract that it has been taken from the official Ratisbon edition, meaning thereby our edition, our chief house being in that city, the works being issued simultaneously here and in Europe.

The said firm has shown such a disregard of our rights only because they know that an author has no redress unless he is an American citizen, and therefore believe that legal proceedings against them would be of no avail. But to do a wrong act merely because one knows that he cannot be punished, shows an utter want of conscience. Such a course is entirely unworthy of a Catholic firm like Thomas B. Noonan & Co., of Boston, and the undersigned expects

from the honesty and uprightness of the trade that they will discountenance the piracy of Liturgical Works by that bouse.

New York, February, 1877. Fn. PUSTET.

The "FREEMAN JOURNAL" in its issue dated February 17, says about this protest:

PUSTET'S PROTEST.

In another column we publish the Protest of the House of Chevalier Frederick Pustet against the appropriation by a Boston Publishing house of a part of the excellent and officially approved Vesperale Romanum of Pustet.

We find this Protest exceedingly well-founded. account of the great price at which Chevalier Pustet has gained the right, from the Sacred Congregation—the "ex-clusive right", for thirty-five years, to issue his perfected for thirty-five years, to issue his perfected editions of Liturgical Works. The most learned and accurate intellects that could be secured, in Bavaria, were engaged by Pustet, in a searching examination of every word and letter of each of these Liturgical Books. After this, every sheet of each work has been sent to Rome, and submitted to the conscientious revising of examiners especially designated by the Sacred Congregation of Rites-Pustet paying all the honorariums. Besides, as a condition for this exclusive privilege, Pustet agreed to publish, and has published, a folio edition de luxe, - a most magnificent Graduale, in two volumes—that he has no reason to expect will ever be bought in number sufficient to pay its cost. For this reason we think—as there ought to be such a thing as honor among Catholic publishers—that the putting forth a hundred-page manual of Vesperal services, with the avowal that in it: "There is nothing which has not been carefully taken (sic!) from the recently approved Ratisbon edition", if persevered in, against the protest of Pustet, is a remarkably cool proceeding, even for the latitude of Boston!

2d. We find another reason to support Pustet's Protest. It is in the character of the Vesperal excerpts gotten out in Boston: We are glad to learn, very glad, that operatic tra-la-la's, and sentimental ditties in English, are banished from Boston Cathedral, for Gregorian or any other Catholic Church music. But what a beggarly primer these "taken" pages make, for a Cathedral service! And, again, a principal reason for our often-repeated praise of all of Pustet's Liturgical series is the ad amussim perfected character of his letter-press. After the last attainable touch has been put to each page, it is storeotyped; and, henceforward, we have the various Holy Offices in the beauty of faultlessness that so eminently becomes the text in whose utterance God is worshiped. We will repeat what we have said, some years ago; that we have yet to find, in this series of Liturgical books, of Pustet, so much as one letter wrong. If any of our readers know of one such, we will take it as a kindness to learn of it-and will publish it. We need not say that this is much more than can be said for the same Liturgical Books printed at the Propaganda Press.

The Rev. gentleman who writes a Preface for the Boston "take", appreciates this general principle. He regrets the "cruel assaults \*\*\* on the language of Holy Mother Church, by an utter disregard of accent in the pronunciation of Latin words". But what if accent and pronunciation be both wrong, from having a bad copy to sing from! The devils tempt those who love to join in choral services in two ways. These imps try to make sleepy those they cannot distract to idle thoughts, and tickle the laughing-muscles of those they can't make sleepy. And, so, some wide-awake sinner trying to be good, following, with heart if not with voice, a Psalm beautiful and familiar, when the choir sings, with "correct pronunciation" of the "Boston notion" of a Vesperal "take": "Et cantent in viis, Domine!" —is set to laughing instead of praying, and translates to himself, literally: "Oh Lord! and they can sing—in ways!" This is a translation of the Boston, not of the Psalm. In

less than ten minutes looking over this cheap primer, "taken" without leave, we noticed several typographical mistakes, of which the above is one. This is a good reason, from love for the beauty of the Divine service, to sustain Chevalier Pustet's Protest.

#### MASS

#### in honor of the Most Sacred Heart of Jesus.

By J. G. E. Stehle. (Published in the "Cæcilia" 1876.)

Looking the other day through some advertisements of "Masses", we read the following comment upon Carl Maria von Weber's Mass in G, which is a good specimen of the style most admired in this country:—"It was composed for style most admired in this country:—"It was composed for the celebration of the golden wedding of the Saxon King and Queen in the year 1819. The music is inspired by the sentiments of sweetness and domestic happiness, while expressing at the same time the feelings of Christian worship." Inspired by sentiments of one kind, yet expressing sentiments of another - visions, no doubt, of the worthy old couple taking tea together, and chatting about their fifty year's matrimonial bliss; and then somehow the music is found to be expressing the liturgical text in a masterly manner. What a singular notion! Unfortunately, as a matter of fact, the expression of ideas in this case corresponds only too well with the ideas inspiring the composer (as must be the case), and therefore the music, though admirably adapted for the concert-room or the drawing-room, is the very reverse of what Church music ought to be. But this is not an isolated case, and we only notice it because people are fond of justifying the composers of such music, assuming them to have had the intention of writing in an ecclesiastical style, whereas their real aim was to give vent to feelings inspired chiefly by things not in immediate connection with the objects for which Church music is intended, and to make the words of the liturgy the vehicle for the expression of this incongruity. In some of the socalled "Pastoral Masses", offertories, &c., formerly common in Germany, especially in Bavaria, the composer would endeavour to imitate pastoral life by his musichorns blowing, streams strickling, cattle lowing, shepherds singing ditties and the like. In short, the attempt to express the words of the liturgy by a music intended to be, and acknowledged to be, the offsprings of ideas often enough unconnected with the true idea, must end in all kinds of absurdities, and consequently Catholic "Church Music" has sunk lower than any other branch of the divine art, because, the higher the art in its perfection, the lower it sinks in its degradation. Now it is against this pseudo-Church music that the great reform in Germany and America is directed; it is against the absurdity of trying to adapt purily secular music to the liturgy, or to combine

Herr Stehle states on the title-page that this mass is composed in an easy style to suit the capabilities of American choirs, for 3 voices (S. A. B.), or for 4, there being an ad libitum tenor part with or without the organ, and that it is dedicated to his dear friend, Herr John Singenberger, Professor of Music, President of the American Cecilia Society, &c., in recognition of his valuable services to the society. Herr Stehle has written in the Cacilia (in German) a very interesting description of the means employed to express the words musically (for this is the art to which he, in common with his brother Cecilians, has devoted himself, an art essentially different to that referred to above), and he has also given some valuable hints as to the mode of execution.

two styles, one secular and the other religious, that the German and American Cecilians, with the Holy Father's

brief as their banner, are waging war. Whilst the work

of destroying that which is opposed to ecclesiastical prin-

ciples is going on it is very necessary to build up again

on a sure foundation, and this brings us to the mass be-

fore us.

We wish that composers would do this more frequently, for who can explain their intentions so well as themselves? and we verily believe that if some of them in the "dark ages" of Church music had set themselves this task they would have refrained from troubling the Church with their distorted ideas. Herr Stehle says very truly that the mass at first sight does not appear to be very easy, but that it is so for the following reasons:—Quite half of it is in unison or homophonous with simultaneous utterance of the words, but the voices are always independent, and in spite of the homophony there is a great deal of thematic work (see the Gloria and Credo). The other half is certainly polyphonic, but of the easiest kind, for the voices have only to take very easy intervals and scale passages which come naturally to any one. The truth is, in singing the polyphonic music of the old masters-Palestrina, for example-it is not so much the contrapuntal entanglement of the melodies that puts the singer out, but rather the difficulty of uttering a word or a syllable independently. It is often found that a choir will sing these intricate melodies quite to la, or some vowel, but directly the words are attempted a hitch occurs, somebody feels that kind of paralysis which is so familiar to all who have this kind of work. It has therefore been arranged in this Mass, where at all possible, for the voices to take polyphonic passages of four, six, or eight bars for the jubilations (like neumæ) on the same vowel; for instance, the Amen of the Gloria and Credo, de calis, et resurrexit, et ascendit, &c. For singers who can do anything at all the Mass is easy, and with only three parts the harmony is perfect. The addition of a tenor of course somewhat increases the difficulty of the proper entry of the parts.

The Kyrie is quite what it should be-a fervent supplication for mercy. The bass, as "the people's herald", gives out the theme, which is then carried through all the voices, winding up with a beautiful tonic cadence. The Christe proceeds in a flowing, imitative style, pin mosso, closing on the dominant of the relative minors. The Kyrie is then sung as before. The effect of the whole movement is touching in the extreme. The intonation of the priest (in festis solemnibus et duplicibus) is taken for the theme of the Gloria and developed in various ways, but always in such a manner as to aid the voices. The variety is great in this movement, yet all is well knit together. The theme in the unison comes in again with excellent effect at quoniam tu solus immediately after the pianissimo cadence which concludes the petition miserere nobis, and the flowing neumalike Amen closes with a burst of joy a very striking and appropriate piece. For the Credo the intonation of the priest is again taken and worked out as far as the Et incarnatus. Here the composer has exerted all his power to enable the voices to declaim the words with the utmost pathos and tenderness. The Crucifixus is a canon in two parts, but weak choirs can sing it in unison. At Et iterum we get the motivo of the crucifixus again, working up to passages in octaves and unison in judicare, &c., in Stehle's characteristic style. After this we have a remarkable sweet passage in 3 parts from Et in spiritum to prophetas. Et in unam begins with the theme a fourth below in unison, but gradually is brought back into its old position, and at last announces itself, again in unison, at et vitam venturi with a broad chord on the last note, and then "slowly and with great expression" comes to the Amens, first with the theme (a fourth above) in octaves and a prolonged chord, and then eight bars of finale in contrapuntal style, the theme asserting itself in the soprano for the last time in long, well accented notes. We have greatly enjoyed this Credo, because there is so much room for the flow of the feelings, and yet the moderation necessary for an ecclesiastical work of art is there as well. The theme strikes us too as particularly appropriate; and can one imagine a more pathetical musical phrase? The Sanctus is still thematic and rather more difficult than some of the movements. The Benedictus is easier and extremely beautiful, both as

regards melody and harmony. We are particularly struck with the Agnus Dei-everything is so modest, so unassuming, and the theme of the Christe eleison comes in again very appropriately at the dona nobis.

It is impossible to describe adequately within a short compass a Mass of this description; but we trust that enough has been said to induce some of our choirs to try it, and no student of Church music ought to be without it, as it is altogether original. A Mass writen in the Molitor style, though it is of course magnificent compared with Webb and Co., is simple baby's work, and searcely fit to put by the side of a Gregorian one, with its free rhythm and glorious melodies. If we are to have really scientific Church music, our choirs, after grounding themselves in the scientific chant proper, i.e., Gregorian, must learn to sing polyphonic works; and for a beginning we cannot do better than recommend this Mass. (London Tablet.)

#### Bunger der Polyphonie.

Ginem Dorfcantor fiel ein, wie er das nahe Rirmeffest und dabei auch feine Benigfeit gur Aufführung einer neuen großen Rirchen mußit vor feiner Gemeinde einmal recht verherr-lichen könnte. Telemann, der bekannte fruchtbare Compo-nist in Gotha (geboren 1681) sollte sie ihm componiren, seine Confratere aus der Rabe mit ihren Choradftanten follten gur Ausführung helfen. Soffnungsvoll wanderte er zu Telemann, und trug ihm fein Anliegen bringend vor. Telemann fannte den Cantor und feine gange Fraternitat ale arme Schluder und machte Musfluchte; aber umfonft: ber Cantor wurde immer ungeftumer und mar nicht abzuweisen. Telemann, ben biefe Budringlichfeit halb verbroß und halb beluftigte, fragte endlich nach bem Texte gu diefer Cantate. Den, meinte der Cantor. mochte Telemann nur felbft mablen, einen Bibelfpruch, oder mas er fouft Baffendes fande. Telemann fagte nun zu, hieß ben hoch-erfreuten Cantor Die Probe bestellen und versprach, sich selbst dazu mit einigen Bekannten einzufinden. Im Morgen des Feftes ftellte fich Telemann richtig gur Brobe ein; die Stimmen wurden aufgelegt; jum Texte hatte Telemann ben Spruch ge-wählt: "Bir fonnen nichts wider ben herrn reden" und ihn als Suge gefest. "Run," flufterte Telemann seinen Befannten zu, "sollen diese Rauze ihre Sinden beichten." Die Juge fing an, und aus allen Kehlen scholl es um die Wette in Mistionen wie Jammergeschrei: "Wir — wir — wir können nichts, — nichts, — wieder nichts, — wir können nichts, — nichts, — nichts, — nichts bis die gange Singgefellichaft, welche lange, ohne Schlimmes gu ahnen, berghaft barauf loggeichrieen hatte, burch Telemann's und feiner Gefährten unmäßiges Gelächter aus bem Traume gewedt, nun verblüfft, und wie ber arme Cantor gang germalmt daftanb.

"Das macht fich freilich nicht gut, ihr herren," fagte Tele-mann, zog jedoch, um den zerfnirschten Cantor zu tröften, ein anderes fleince Mufifftud bervor, welches er dann mit feinen Befannten in ber Rirche aufführte.

#### Versonalnotizen.

- Rev. Fierle ift in Marshall, Calhoun Co., Mich , ftationirt. Dr. Korf ma cher. Organist an der hl. Dreifaltigfeite Kucke in St. Louis, gestorben. R. 1. P. Mr. Brill fielbach und Mr Zeinz find nunmehr als Dirigent und Organist an der erzbischöftlichen Kathedrale in Cincinnati und Ergann an der erzolgopitigen Karthebrate in Einermatt angestellt! Wir grantlinen den beiden Serren zu ihrem Wirtungstreis und der Gemeinde zur Acquistion solder durchand fähiger tathol. Kirchen mu hiter.
  Mr. Frunte, Organst an der Treifaltigleitolitche in Boson, Mass., wohnt nunmehr 139 Shawmut Ave., Boston, Mass.
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*, Missa,,ad dulcissimum Cor Jesu" super cantum planum in festis solemnibus 3 vocum parium comitante Or-	Cornibus. Opus XXXV. Partitura 1 40 Voces — 50
gano. Opus VIII. Partitura - 45	Instrumenta 1 —
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Soprano and Alto (and Tenor and Bas, ad libitum). With organ accomp. Second edition.  Score - 45  Voices - 15	*Hasler, J. L., Missa "Secunda" ad 4 voces inequales. Ex Codicibus originalibus in Partitionem redegit Franc. Witt. Partitura — 30
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*, Missa "in honorem S. Ambrosii" ad 1 vocem cum Organo. Opus XXIX. Partitura - 20 Vox - 5	*— —, Missa "in henorem S. Angelorum Custodum,"  (Easy Mass for 4 mixed voices.) Opus XIII. Partitura — 30  Voces — 15
ad 1 vocsm vel 2) cum Organo. Opus XXX. Partitura - 30	*, Missa "Brevis". (Easy Mass for 4 mixed voices.)  Opus XV.  Partitura — 30
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Viadana, Lud., Missa "L'Hora passa" 4 voc. Ex codici- bus impressis redegit F. X. Haber I. Editio secunda. Partitura — 40 Voces — 15	Ett, K., Hymni totius anni ad 4 voces impares 8°. Partitura — 1
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Instrumenta — 10  Hanisch, Jos., Missa pro Defunctis cum Libera 3 voc. paribus concinenda. (Tenor, Bassus I. et II., comitante Organo et 2 Trombonis ad libitum.)  Partitura — 55	*Witt, Franc., Litaniæ Lauretanæ. 5 vocum. Opus XXa. Partitura — 1  *— —, Litaniæ Lauretanæ. 6 vocibus concinendæ.
Voces — 25 Konen, Fr., Missa, de Requiem" either for 2 or 3 mixed voices or unisono with organ accomp.  Score — 35	Opus XXVIII.  Vide: VIII. Musica Divina.  Partitura — 6 Voces — 3
Voices — 15  Riegel, Fr., "Requiem" ad 4 voces inequales. Opus XV.  Partitura — 35	VII. Collections of Latin and German Songs.
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